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The Musical Journal

APRIL, 1909.

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MR. ALBERT MIDLANE, the author of the very favourite hymn, "There's a Friend for little children," died at Newport, I. of Wight, on February 27th. He was a prolific writer of verses, for he produced something like 400 hymns, several of which have become deservedly popular. Mr. Midlane was a Plymouth Brother, and was a Sunday School teacher for many years. The funeral was attended by many Sunday School children, who sang "Star of the morning, rise," "Amen, one lasting, long amen," and "There's a Friend for little children," all written by the deceased gentleman. He was a man much beloved.

The first annual meeting of the Free Church Musicians' Union, held at Swansea, on the 10th ult., was a success, and promises well for the future. Interesting and instructive papers were read by Dr. Abernethy and Mr. T. Facer. The Union ought to grow both in numbers and usefulness.

We recently heard of a choir which contained so many worn-out voices that the only way to get rid of them without friction was to disband the whole choir, and then, a little later on, form an entirely new choir. Many church choirs are sadly handicapped by these unpleasant voices, and the poor choirmasters dare not get rid of them, even in the kindest way, without fear of trouble. It almost invariably happens that the owners of these troublesome voices are persons of some influence in the church, possibly relatives of the minister or of some of the deacons. How is it that ladies fail to see that their voices which were bright, clear, and true at twenty, have deteriorated very much by the time they are forty or fifty years of age? The undoubted fact is, that many a lady half-a-century old retains her place in the choir in spite of all hints and suggestions that she should retire; and further, she considers herself, owing to her long experience, the mainstay of the choir. The choirmaster may perhaps put off the evil day for a time by transferring these ladies from the soprano to the contralto section, but the time will come when, if the work of the choir is not to be spoilt, the services of these ladies must be dispensed with. Unpleasant though it may be, it is the duty of a choirmaster (in consideration of the work to be done, and in fairness to those with good voices) to see that the choir contains only those with really good and useful voices. The weeding out process needs the greatest tact, and even then it is difficult to prevent some irritation. But it *must* be done if the efficiency of the choir is to be maintained. Oh, that ladies of mature age would look at this matter from a common-sense point of view!

Some anxiety has been felt by the bodies organising Festivals at the Crystal Palace during the summer, as to whether the Palace would be closed or not. There seems every reason to believe that more energy and spirit will be put into the management, and that, instead of being shut up, brighter and more prosperous days are in store for the Sydenham resort. Many suggestions have been made to make the place more popular than it has been in recent years. To demolish the Palace, and hand the beautiful grounds over to the jerry-builder would be a national calamity. Probably the Government would step in rather than that should take place. What the ultimate issue will be it is impossible to forecast; at present it is sufficient to know that the preliminary announcements made during the past six months are ratified by the present management, and the various Festivals will be held during the summer as in previous years.

Miss Ellen Day, the organist at Christ Church, Victoria Street, Westminster, is 80 years of age, and we understand she regularly discharges her duty. She has been organist at this church for twenty-seven years. Previously she held a similar appointment at St. Matthew's Church, Westmin-

ster, for eighteen years. Miss Day made her first appearance as a performer when only eight years of age, so she can claim to have been before the public for about seventy-three years—surely a record for a lady organist. On September 27th, 1838, she had the honour of receiving a command to play before the youthful Queen Victoria. The notice given was so very short that the official dressmaker at Windsor had to make her a Court frock in one day—a remarkable achievement in those less hustling times. Her Majesty was graciously pleased to express her admiration of the performance, and gave Miss Day a handsome present. In June, 1844, Miss Day received an invitation from Mendelssohn to visit him at his house, 4, Hobart Place, Eaton Square. She kept

the appointment, and played to the composer his own G minor Concerto and Weber's A flat Sonata. In the Sonata he detected a slip, and showed her what should have been played. Four years later she played to Chopin, in his rooms overlooking the Green Park. She played to him, as to Mendelssohn, Weber's A flat Sonata, and then he played to her his own lovely Nocturne in E flat.



Mr. J. A. Meale, F.R.C.O., of Hull, can surely claim to have produced the best imitation of a thunderstorm on the organ, for while playing a piece of that description at Douglas, Isle of Man, recently, the moveable parts of two windows were blown open.

Passing Notes.

MR. F. G. EDWARDS has been lecturing to the Edinburgh and Glasgow Presbyterians on "The Ministry of Praise and its Practical Application." From a report of the lecture I gather that Mr. Edwards is filled with the hope that the day may soon come when the chanting of the prose psalms will be general in the Presbyterian churches. Well, I have had a quarter of a century's personal dealing with the music of Presbyterian churches, and the chanting of the prose psalms is the last thing I would care to see introduced. In my younger days I was foolish enough to attempt the thing in two churches. In the result, the chanting was practically left to the choir; and to keep the choir up to the right standard of rendering meant an amount of constant weekly drilling which, in the interests of the congregation, would have been much better devoted to other work. I do not care who seeks to refute me, I say that the average congregation is quite incapable of chanting the psalms. Even in the Church of England, taking your place and listening carefully, you will find that the chanting is far from satisfactory to the artistic sense. Prose chanting, moreover, is opposed to the spirit of Presbyterianism, which demands that the people shall have a real and active share in the praise. That they can never have in prose chanting, hence they will never take to it.

Mr. J. G. Rotherham, one of our readers, has printed some "impressions" of the recent Milton tercentenary celebrations in London, and has been good enough to send me a copy. On page 7, Mr. Rotherham gives the tune "Flavian," and when I saw it I wondered why. Presently I came upon this:

There is one of Milton's psalms which I have not heard at any of the meetings, "The Lord will come, and not be slow." This composition is associated in the Congregational Hymnal with a tune called "Flavian." The tune appears in the Baptist Hymnal as "St. Flavian," and is there set to Keble's "There is a book who runs may read." The tune, as a tune, smooth and sweet, delights me, but my interest in it is increased by knowing that it appeared in the first

harmonized Psalter—that of Day, issued in 1563. Now the Miltons, father and son, were expert musicians; and my fancy is quite equal to picturing John Milton playing and singing the tune "Flavian" to his own psalm.

Mr. Rotherham seems to write as if "St. Flavian" were something of a discovery. It has been in use as long as I can remember. As a matter of fact, it is an adaptation of a melody which appeared first in Day's 1562 (not 1563) Psalter. It is, of course, quite likely that Milton knew it, but the mere fact of its being wedded to his psalm in the Congregational Hymnal is no proof that it was the particular tune he used for the words. There were plenty of other tunes.

If "men of old spake as they were moved," it were idle to deny also to some of our hymn-tune writers a measure of like inspiration. Mr. Rotherham tells of a recent chat with Mr. Josiah Booth, the composer of the tune "Commonwealth," wedded to the well-known hymn, "When wilt Thou save the people?" He says: "I asked how the tune came to be written, and was told that the words arrived by post one morning, with a request from Dr. Barrett for a tune for them, and that, turning to the instrument, in five minutes Mr. Booth evolved 'Commonwealth' as the suitable mate for the words. I need scarcely say what, of course Mr. Booth did *not* say—that this was a case of inspiration and ability going hand in hand." Dr. A. L. Peace recently told me a similar story about the composition of his popular "St. Margaret," for Dr. Matheson's hymn, "O love, that will not let me go." He was staying at Brodie's Manse at the time, and a request had reached him from the Hymnal Committee of the Church of Scotland that he should write a tune specially for Matheson's hymn. "After reading it over carefully," says Dr. Peace, "I wrote the music straight off, and may say that the ink of the first note was hardly dry when I had finished the tune." Curiously enough, Matheson maintained that he wrote the hymn itself in ten minutes!



I find it rather difficult to get away from Mr. Rotherham this month. He raises a point of considerable interest when he says that hymns for "backsliders" should be excluded from our hymnals. "Personally," he writes, "I admit many shortcomings, but I do not honestly think I have years of a 'wasted life' to grieve over; and the man who has 'nothing but leaves' to offer should be ashamed of himself, and promptly set about reformation. I for one decline to join in his whining." I congratulate Mr. Rotherham on his backward prospect. I have never been a great sinner, I hope; but, in common with thousands of my fellow-beings, I feel that if I had life to begin again I might easily do better. What would Mr. Rotherham say to Cowper's beautiful "O for a closer walk with God"? Surely *that* is a hymn for a backslider, as poor Cowper so often regarded himself. If Mr. Rotherham had been speaking of that class of hymn which represents this world as a miserable place, to be exchanged for a better as speedily as possible, I would have agreed with him. No healthy man or woman can, for example, sing "Tis weary waiting here," as we are required to do in Faber's "O Paradise, O Paradise," without feeling himself or herself a hypocrite. If it is so weary as that, why not end it, as Hamlet proposed to do?

I attended a certain concert the other afternoon. Calling for a programme, I found I had to pay sixpence for it. This, I suppose, because it was an "analytical programme." Now why, supposing I wanted it at all,

why shouldn't I have been able to purchase that programme a week before? An analytical programme is not worth a red cent when you've got to rush through it ten minutes before the concert starts. If it is to be of any use, it must be studied carefully, not feverishly hurried over, with one eye on the audience—to see who is coming in—and another on the musical quotation. I say if it is to be of any use. There's much in an "if;" and as regards the value of these programmes to the average concert-goer, I am inclined to agree with Weingartner, and to say that they are practically no use at all.

By their means, of course, the layman can weightily prate about the things he has read in them, and pass them off as his own opinions. But to me, the thoughtful listener's "I didn't understand it," is much preferable to that inane twaddle wrapt up in a certain technical and aesthetic phraseology which smells of the printer's ink. When I see a man at a concert, with head bowed over a score, following, as he thinks, the orchestra, and, as often as not, a line or two behind—someone who perhaps cannot play a Haydn sonata correctly—I feel inclined to say to him: "My dear fellow, you would do better to listen attentively; it will do you more good than that superficial sniffing at things which it takes years of study to understand properly, and which, perhaps, *you* haven't the ability ever to understand." Of course, the poor fellow would be mortally offended. But, frankly, don't you think the little lecture would do him good?

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

So many reports of the meetings of the Free Church Musicians' Union, at Swansea, have already appeared, or are about to appear, in the general and in the musical press, that it would be superfluous for me to attempt to describe the proceedings, or any portion of them, in this column. But I would like to remark that in the course of a most interesting and lucid address on "Organ Accompaniment in Divine Service" Dr. Abernethy, the President-Elect of the Union, trod upon ground very familiar to me, I having written upon very similar lines in an article upon "The Organ and Choral Attack," which I contributed to the *New Music Review*, of New York, some little time ago. Dr. Abernethy mentioned four different methods of starting the choir and congregation at the commencement of the various verses of a hymn. These he described in detail as being—1st, with a full chord; 2nd, with the bass note of the initial chord, on the pedals; 3rd, with the melody note of the initial chord, on the manuals; and 4th, with an acciaccatura, a semitone below the initial melody note, followed by the melody

note itself. The latter method the worthy doctor considered so atrocious as to deserve the infliction of a fine of not less than £5, the said fine to be payable to the Voluntary Fund of the F. C. M. U., without the option of imprisonment!

But there is another method, viz.:—the preliminary sounding of one of the inner notes of the initial chord. This method is, of course, always lawful if the sounding of a preliminary upper note be, for rhythmical reasons, permitted and practised. But it is only expedient when the initial melody note does not form a part of the final chord of the tune. Thus, if a tune begin with the first inversion of a dominant 7th, with the subdominant in the melody, it would be undesirable to anticipate either the treble or bass note. Here the most musicianlike course would be to anticipate the dominant, which would, of course, be found in one of the inside parts. In the case of a tune having the submediant triad for its initial chord, and having the submediant itself for its melody note, the best note to

anticipate would be the 3rd or 5th of the submediant chord, because either of these would be found in the final tonic chord. But neither of these notes would be in the outside parts. Such cases are rare, but by no means improbable. I believe, however, that I am the first to allude to such a contingency.

A short time ago I expressed in these columns a hope that in the criticisms of Mendelssohn's music which would be certain to be associated with the celebration of his centenary, due credit would be given to the originality of his organ works, the time of their production being taken into consideration. With the exception, however, of a timely paragraph from my fellow-contributor, Mr. Griffiths, in a recent issue of this *Journal*, I regret to say that my hopes have not been realised. I am aware that musical critics are not often professional organists. I am also aware that very often they are not finished performers upon any instrument in particular, unless it be the trumpet of their own opinions. But this is no excuse for the practical omission of all adequate reference to the important part Mendelssohn's organ works have played in raising the standard of organ playing and organ composition in this country—a part, perhaps, more important than that played by any other organ works heard or written on these shores. On the other hand, unfortunately, there has been no lack of abuse of Mendelssohn's music because of its cheerful and pleasing character. According to some modern writers and composers, cheerfulness in music is worse than a crime—it amounts to a musical blunder.

Candidates for the teacher's L. R. A. M. diploma in the pianoforte examinations of the Royal Academy of Music appear to have a grievance in that the prescribed or recommended text-book relating to pianoforte technique is, practically, the expression of the views of its author, Mr. Tobias Matthay. It has been asserted that outside the charmed circle of the R. A. M. the opinions

of Mr. Matthay are at a discount. It has also been stated that these views are founded upon an erroneous conception of pianoforte mechanism. However this may be, there is a strong feeling, on the part of students and teachers who believe that the diploma might be of use to them, that when text-books are recommended those of a speculative or controversial character should be avoided; or that, failing this, equal prominence should be given to text-books enunciating divergent views on pianoforte technique, and that examiners should be forbidden to ask questions contingent upon any single theory, and should be instructed to accept intelligible answers based upon any theory recommended or prescribed. Such a course would do more than eliminate the personal equation of the examiner—it would be a pledge of good faith which the musical student and teacher would not be slow to appreciate.

In reading of the death of Mr. Edouard Silas, which occurred on the 8th of February, at the age of 81, those of my readers who have practical acquaintance with some of the delightful organ music written by the aged Dutchman when he was in his prime, will wish with me that some of his extemporaneous performances could have been handed down to posterity. The same thing could be wished in the case of Henry Smart, whose extemporaneous performances in Paris, in 1864, evoked from Lefébure-Wély the ejaculation, "Superb!" and caused the French organist to embrace his visitor in true continental fashion. It seems strange that some of the most gifted extempore performers have left so little published work for the king of instruments. Can it be that facility in expression leads to a dislike of the labour involved in writing these ideas down? The question is an interesting one. Meantime we must hope for the perfection and cheapening of such scientific instruments as shall enable us to take down extempore performances not only at pleasure, but in any place.

Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

MR. ALBERT MIDLANE did not long outlive the jubilee celebration in connection with his hymn, "There's a Friend for little children." One cannot help feeling glad, however, that his old age was cheered by the thought of how much pleasure his hymn had given to thousands and tens of thousands of children. I only wish that the composer of the best-known tune to his words—Sir John Stainer—could have lived to see the jubilee of *his* music. But while Midlane lived to be eighty-four years of age, Sir John was only sixty at the time of his all too premature death. What music might we not have had from his pen had he lived to the age of Midlane?

The circumstances relating to Stainer's setting of

"There's a Friend for little children" are worth recording. When the Committee were engaged in selecting the music for the enlarged edition of *Hymns Ancient and Modern* (1875), it was discovered that of the various tunes suggested for this hymn, none were entirely satisfactory. So some one suggested that a new tune should be written by one of the Committee, and Sir Henry Baker proposed that Stainer should retire to his (Sir Henry's) bedroom, and endeavour to write one more in keeping with the spirit of the words. Sir John complied accordingly, and shortly after returned with his tune "In Memoriam," which was immediately adopted. The title of the tune, according to a paragraph in last month's *Musical Times*, owed

its existence to the fact that Sir John's little boy, Frederick Henry Stainer, had just recently died.

* * *

I had already sent in my "Lines and Spaces" for last month when I heard of the death of Edouard Silas. Many of us who are constant readers at the British Museum will miss the well-known figure of the little man in a red fez. Of recent years he seemed always there, and hunting up references with all the ardour of youth. I often wondered what subject he was studying so assiduously, and a few days ago I wrote to an intimate friend of his and asked the question. But according to the reply—which I give below—he seemed to know nothing of Silas's work at the Museum, apart from his linguistic studies. Here is his note:—

"I was with Silas, in the Egyptian Gallery of the British Museum, only a few days before he died, and was sitting with him on one of the benches. He suddenly fell off, and bruised his head somewhat seriously. This was a great shock, but not the cause of his death, which was really more of the nature of senile decay. . . . The form of this little old man, crowned with a red cap and full of energy, must have been familiar to most frequenters of the Reading Room, for he was one of the oldest readers, having been a regular attendant for over fifty years. His musical compositions filled many pages of the catalogue. He was an intimate friend of many of the greatest composers of the century, amongst whom might be mentioned Rossini, Rubinstein, Gounod, and Brahms. He had for one of his pupils the late Prince Imperial of France, and other personages of the highest rank. He was no great admirer of the music of some of the most popular of modern composers, and would often express to the writer his disgust with what he called the 'sensual' productions of Strauss and Wagner. . . . Although suffering greatly from deafness, he seemed to have no difficulty in distinguishing musical sounds. He was a most omnivorous student, and, though acquainted with five or six languages, he was diligently studying Spanish during the last weeks of his life. Though through his infirmity unable to fulfil his vocation as a teacher to any great extent, yet in his later days he took great pleasure in introducing some of his older pupils to the treasures of the Museum. He was a most interesting companion, full of historical information, and bubbling over with wit and repartee. Although inclined to materialistic views, yet, during the later days of his life, he spoke to the writer of deep religious convictions; and on one occasion, with many tears, he expressed his desire for prayer. *Requiescat in pace!*"

* * *

I wonder what Silas would have thought of the recent successful performances at the Queen's Hall of Sibelius' "En Saga" and "Finlandia," and Debussy's Nocturnes and "L'Après-Midi d'un Faune"! These two composers conducted their own works, and from the enthusiastic reception accorded them could judge

of the deep impression made. According to all accounts, each of these two men is a law to himself in the important matters of melodic outline, harmonic progression, and orchestral treatment. But in all this revolutionary age we must remember that Beethoven himself was considered in his own day as unsound in his treatment of harmony. So was Wagner; and perhaps fifty years hence the style of Sibelius and Debussy will be considered old-fashioned, and too much according to rule! Who knows?

* * *

Perhaps no greater change of style could be observed than to listen one day to "Finlandia," and the next to hear Allegri's famous Miserere, at St. Paul's Cathedral, a work which can be heard there every Friday afternoon during Lent. This is the work which Mozart and Mendelssohn both heard at St. Peter's, Rome, and which each noted down for himself during the rendering of it. For in those days the work was not published, and was not allowed to be sung anywhere outside St. Peter's. The lovely long-drawn-out vocal passages in Allegri's work would offer a striking contrast to the spirit of unrest in "Finlandia."

* * *

I was much interested in reading the "Recollections of Mendelssohn," contributed to the *Daily Chronicle* by the great composer's godson, Felix Moscheles. The writer's father was the celebrated Ignaz Moscheles, the friend and teacher of Mendelssohn, and naturally the son heard much about the doings of the composer of "Songs Without Words," the manuscript of the first book of which is in his possession. What interested me most was the reference to the last few weeks of Mendelssohn's life; for it was only a few months ago I stood in the room where he breathed his last.

* * *

I gave in my last paper a list of a few tunes that become non-copyright this year. Let me give a few more:—

Calcott's "Elim" and "Intercession."
Reinagle's "Ben Rhydding."
Hullah's "Bentley."
Hopkins' "Culford."
Smart's "Everton" and "Heathlands."
Elvey's "Little Children."
Dykes' "Faith."

All these appeared not later than 1867, and will henceforth be free.

* * *

As I am sending my paper to the press, I hear that Dr. F. N. Abernethy was selected at Swansea as the President-Elect in connection with the Free Church Musicians' Union. This will be for the year 1910, and I heartily congratulate him and the Union on the choice.

Dr. Madeley Richardson.

THE name of Dr. Madeley Richardson has been very prominently before the public during the last six months in connection with the musical arrangements at Southwark Cathedral. As is well known, owing to some cause which cannot be understood by the public, Dr. Richardson has relinquished his position as Organist. But from what has appeared in the public press, and from what is known to those who have carefully looked into the details of the unfortunate episode, it is abundantly evident that not an atom of blame can be attached to Dr. Richardson. Throughout he has acted as a perfect gentleman under exceedingly trying circumstances. He has the sympathy not only of all his musical brethren, but of those of the public who have interested themselves in the matter. I sincerely hope a sphere worthy of his attainments will quickly present itself to Dr. Richardson, and that the excellent work he has done may be resumed under bright and happy conditions.

Alfred Madeley Richardson was born at Southend in 1868, his father being a Congregational minister. As a child he was not strong, and his education had to be undertaken carefully, that his strength might not be overtaxed. While in his early teens his people removed to Malvern, where he began to learn the violin, and studied the organ under Mr. William Haynes, organist of the Priory Church. He made excellent progress, and in a few months' time played in his father's church. He remained with Mr. Haynes about three years, and then when only seventeen years old he gained the Organ Scholarship at Keble College, Oxford, which is worth £100 a year. Previous to this he had studied by himself various books on harmony, counterpoint, etc., and had heard some good music at the Worcester and other festivals. He remained at Oxford for four years, graduated in Arts and Music, and took the Phillpotts Theological prize. His musical activities brought him into contact with Sir John Stainer, Sir Frederick Ouseley, and other well-known musicians. He was president of the Oxford University Musical Club, also president and conductor of Keble College Musical Society, and entered heartily into the musical life of the University, where he was very popular.

On leaving Oxford, Dr. Richardson was appointed organist to the Hon. Percy Allsopp at Hindlip, Worcestershire, who being interested in music, spent munificent sums on the musical service at the Parish Church. After two years at Hindlip, Dr. Richardson entered the Royal College of Music, where he studied under Sir Walter Parratt, Sir Hubert Parry, and others. At the same time he was organist at Holy Trinity, Sloane Street, and at St. Jude's, Grays Inn Road. In a few months' time, however, such heavy and constant work told upon his health, and being ordered by his medical adviser to remove to the seaside, he accepted a good offer from the late Rev. R. Brown Borthwick, and

became organist of All Saints', Scarborough. He remained there between four and five years. During that period he built up a large teaching connection, was elected conductor of the Choral Union, and began to give lectures. In 1896 he took his Mus. Doc. degree, and on that occasion he was presented with a public testimonial by the Mayor of Scarborough as a token of the appreciation of his services to the town.

In 1897 an important change in his career happened to Dr. Richardson. His fame had spread abroad, and the Bishop of Rochester sought his services as organist of Southwark Cathedral. As will be remembered, the South Eastern district of London was taken from Rochester and made into a separate diocese. The acceptance of the position offered him presented some attractions, but it meant very hard work, for the musical service had to be built up. Dr. Richardson entered on his duties on February 1st, 1897, and immediately got a choir ready to begin work on February 16th. The choir steadily progressed and became more efficient, till at the time of Dr. Richardson's leaving the music had a great reputation. The boys were drawn from the Elementary schools of Southwark and Bermondsey almost without selection. There were 28 of them in the choir, but with "probationers" they mustered about 50. The men comprised three elements:—(1) a few professional leaders; (2) volunteers who received a small acknowledgment; and (3) those who entered as boys and passed to senior rank. The choir had to prepare every week seven Anthems, three Evening Services, one great Mass, and frequently an Oratorio, besides the hymns for the Sunday, all the Psalms, etc. To get through this amount of work Dr. Richardson held twelve practices per week, thus:

Sundays, at 5.15—	Boys for the Daily Service to practice Psalms for the six following days.
Mondays, at 7.0—	Senior Boys, for Sunday work.
" at 8.15—	Men for Sundays, until 9.30.
Tuesdays, at 6.0—	Daily Boys to practice two Evening Services for the week, and eighteen Anthems for the Daily Services, three weeks ahead.
Wednesdays, at 6.0—	Junior Boys (Probationers).
" at 7.0—	Senior Boys, for Sundays.
Thursdays—	(The same as Wednesdays).
Fridays, at 6.0—	Lay Clerks (for Daily Services) to practice six Anthems and two Evening Services.
Fridays, 7.30 until 9.0—	The Full Choir for the Sunday work.
Saturdays, at 10.0 a.m.—	Junior Boys.
" at 11.0 until 12.30—	Boys for solos.

Such a table reveals the time and labour given by the organist to the preparation of the music. The details were most carefully attended to. Here are some as the maxims given to the singers. In the Confession, Lord's Prayer, and the Apostles'

Creed (1) No flattening is allowed; (2) The pace must be moderate; (3) Every word must be pronounced distinctly; (4) The accent of the words must correspond with that of ordinary cultured speech. In the Hymns the chief points studied were (1) Tone; (2) Distinctness of vowels and consonants; (3) Accuracy of time; (4) Phrasing. Such instructions are altogether excellent, and must be very helpful to intelligent and attentive singers. The Psalter used at Southwark was Bishop Westcott's "Paragraph Psalter," with music specially written by Dr. Richardson, who has most carefully studied the words and fitted the music accordingly. The Psalter has been adopted in many churches, and is regarded as one of the best ever issued. It does much to bring out the full meaning of the psalms. Dr. Richardson is now engaged in preparing a Psalter for congregational use. The music will be pitched low and very largely in unison, which he believes is the only method to get really good congregational singing. The publication of the work will be eagerly anticipated.

The music at Southwark had become quite an attractive feature of the service. Everything was working smoothly, and onlookers could only admire the splendid energy and ability Dr. Richardson put into his work. It seemed as if nothing could possibly arise to interfere with this happy and successful state of things. But alas! some months back it apparently dawned upon the authorities that the funds were not sufficient to keep up the music—moderate though the cost had been. Six months' notice was consequently given to Dr. Richardson and the choir. When this fact became known, something like consternation spread amongst those who knew all the circumstances. The Bishop, in 1907, wrote thus of the music:

"The Cathedral Service is musically a very beautiful thing, with a distinctive character of its own much admired by many skilled judges. This has been built up by Dr. Madeley Richardson with great devotion at an extraordinarily low cost, and as to the boy voices, simply from the material provided from the Southwark and Bermondsey schools. It accompanies and adorns an order of worship which I think is felt to be (thanks chiefly to Archdeacon Taylor) in a high degree reverent and devout."

Profound astonishment was therefore aroused at the proposed change. A memorial urging reconsideration of the whole matter was prepared and signed by every Cathedral organist in the country, as well as by most of the leading musicians, such as Sir Hubert Parry, Sir C. V. Stanford, Mr. W. H. Cummings, etc., prominent public men, M.P.s, Mayors, J.P.s, and a large number of the Incumbents of the Diocese. This proved to be of no avail. Then a proposal was made by Sir George Martin and Canon Scott Holland, of St. Paul's Cathedral, to guarantee a sum of £300, or even £500, per annum if the services were continued on the same lines. This most generous offer was declined. Dr. Richardson then offered to remain at his post and do the best he could for any sum that the Dean and Chapter might fix upon. That was also declined.

Later, a gentleman offered to give £150 during 1909 if the Cathedral authorities would provide the other £150 to cover Dr. Richardson's salary for the year. Again the offer was refused, and Dr. Richardson has now severed his connection with the Cathedral. Seeing that financial offers of assistance have been made from various quarters, to the ordinary mind it seems as if lack of funds was not the *real* reason of the change. What is behind it all? Can it be clerical jealousy? One thing is abundantly clear, and that is that Dr. Richardson is in no way answerable for the action of the Cathedral authorities. As offers of help towards the cost of the musical service have been made, the general feeling certainly is that the authorities have acted most unwisely, to put it mildly. Probably they will ultimately repent of their action; in the meantime they are condemned by the general public.

Dr. Richardson has read papers at the Church Congress three times which have shown him to be a scholarly and thoughtful man. He has written books on the training of Boys' Voices, and Choir Training, upon the Rendering of the Psalms, "Modern Organ Accompaniment," and "Church Music for the Clergy," all of which have a ready sale. As an adjudicator he has had wide experience. He is Vice-President and Chairman of the South London Musical Festival. Owing to the great demands on his time he has not had the necessary leisure for much composition, but some excellent anthems and part-songs from his pen have been published by Messrs. Novello & Co., Curwen, Bosworth, Vincent & Co.

BROAD NIB.

PUTNEY AND DISTRICT BRANCH OF THE N. C. U.

THE first annual meeting of the above Branch was held at the Union Church Institute, Putney, on Feb. 22nd. Light refreshments were served, during which a short programme of vocal music was rendered; items being contributed by Mrs. C. R. Dafforne, Mr. H. C. Wood, and Mr. H. V. Cursons. Subsequently the business meeting was proceeded with, Mr. G. Graham Newstead presiding, and being supported by Mr. Arthur Berridge (Sec. of the parent Union), Mr. H. C. Wood (Treasurer), and Mr. C. R. Dafforne (Secretary). Satisfactory reports were presented by the secretary and treasurer, after which a general discussion took place on matters of detail concerning the Branch. Mr. Berridge's words of congratulation and criticism were much valued by the officers and members. The election of officers for the current year resulted as follows:—President, Rev. H. Bramley Hart (Putney Wesleyan); Vice-Presidents, the Ministers of the associating Churches; Conductor, Mr. H. V. Cursons (Putney Baptist); Deputy Conductor, Mr. F. S. Turney (Dawes Road Congregational); Accompanist, Miss F. Thatcher (Putney Wesleyan); Deputy Accompanist, Mrs. H. C. Wood (Union Church, Putney); Treasurer, Mr. H. C. Wood; Joint Secretaries, Miss Eames and Mr. F. A. Kennett. The meeting closed with a vote of thanks to Mr. F. S. Turney for his faithful work as conductor during the past year, and to the chairman.

Organ Accompaniment in Divine Service.

THIS was the subject of a most interesting and instructive paper, read by Dr. F. N. Abernethy at the meeting of the Free Church Musicians' Union at Swansea, on March 10th. The following are extracts from it:—

QUALIFICATIONS NECESSARY.

What are the qualifications of an ideal church organist so far as accompaniments are concerned? Several important qualifications are essential. He must possess general musical aptitude. Although he need not be a brilliant solo organist, he must nevertheless be a thoroughly capable and well-equipped performer, for an accompanist is so busy keeping choir, or congregation, or both together, that, while thus engaged, he can give comparatively little attention to his own doings. Moreover, although the organ is not capable of much accent, a strong sense of musical accent on the part of the organist is necessary; and this should be cultivated by the diligent practise of some instrument (preferably the pianoforte) upon which accent is readily producible. To continue the list of requirements, he should have a good working knowledge of harmony (not merely a text book knowledge), and he must be able to grasp the meaning of the words he has to accompany at a glance. Another qualification is self-contradictory: where there is no conductor the accompanist must be leader; but at the same time he must lead in an unobtrusive way—that is, he must make himself felt without seeming to do so; he is master of the congregation and choir, and almost their servant at the same time.

Let us imagine that a person possessing all the foregoing qualifications has received a church appointment, and that he is playing at his first service. He has concluded his introductory voluntary (a point with which this paper is not concerned) and the first hymn is announced.

PLAYING OVER THE HYMN, ETC.

So far as my reading goes, there is a tendency at the present time not to play over the tune, but to substitute a short prelude. I do not think this plan is to be commended, except in those items which are to be sung by the choir alone. It is said that the playing over of the tune partakes too much of the character of an inadequate rehearsal: but surely, until we have regular practices attended by the whole congregation, a rehearsal of some kind is necessary; and even an inadequate one is better than none at all! I think also it is well to play over the whole tune, except, perhaps, in the case of a twelve-line tune when it is well-known; such, for instance, as "St. Gertrude." Playing the whole tune impresses the pitch upon the congregation, and there is less danger of them singing out of tune during the subsequent performance.

The tune should be given out either as a "solo," or

with both hands on the same row of keys. The "solo" method may impress the melody upon the listeners; but, as many in our congregations are provided with tune books and sing in harmony therefrom, it seems a good plan, occasionally, to announce a tune with both hands on the same manual, and thus allow those who sing in harmony a better opportunity of mentally conning their parts.

HOW TO BEGIN.

Having played over the tune we have now to start choir and congregation. How is this to be done? The ideal arrangement would be for organ, choir, and congregation, to start simultaneously, but, without a conductor, this is impracticable; the organ has to take the lead. This can be done in one of four ways. The organist can play all the notes of the first chord together, the voices coming in as soon after as possible. But this is often not a good working arrangement, for the choir may not always begin together, and the congregation may be still less unanimous. The second method is to play the first melody note in advance of the rest of the chord, the voices entering when the other notes are added. The third method is similar to the second, except that the bass note, and not the treble, is the sound first given. This third method is, I think, preferable to the other two.

A fourth method is to play an acciaccatura a semitone below the first treble note, the voices entering when we have got rid of this intruder, and have arrived at the first chord as written. With regard to this procedure, let me say that I hope this Union will pass a bye-law compelling any member guilty of such a proceeding, to pay a fine to this society of not less than £5, without the option of imprisonment, and with no appeal to any court—either spiritual or temporal. If this is passed, our Treasurer will go on a heresy hunt, or rather an acciaccatura hunt, whenever the funds of this society are running low.

After the first verse, the choir and congregation will often be sufficiently prepared to start the second and subsequent verses without any preliminaries.

HOW TO ACCOMPANY THE HYMN.

Having started the hymn, how are we to accompany it?

Hymns of a robust character should have an adequate amount of organ tone. Some worthy people seem to be of opinion that a soft accompaniment, even to hymns of a robust character, encourages congregational singing: my experience is just the reverse. But please do not think I am necessarily asking for the full organ to be used continuously as an accompaniment for such hymns; I only desire an adequate amount of tone. Frequently the full organ should be reserved for special effects only.

It also goes without saying that penitential and similar hymns should have a more subdued accompaniment than those of an opposite character. It should, of course, be the aim of the organist to help the singers to sing with a proper expression; and congregations are often capable of doing very fairly in this direction.

When the compass of the pedals allow, we often pedal the bass an octave lower than written; don't be afraid to have an occasional verse with the bass part at its original pitch. Sometimes play a verse or portion of a verse without pedals. A verse, or portion of a verse, without any accompaniment is effective—though this point, by the way, does not strictly belong to the present paper. If we add notes to the harmony, remember we are not obliged always to add a 7th to the common chord on the dominant; and sometimes it is good to add nothing whatever to the written notes.

In the case of repeated chords don't hesitate to restrike the notes in several of the parts: indeed, to keep the time strictly, it may be necessary to repeat them in all the parts; all the same do not be unnecessarily jerky.

If the singers flatten, add the principal and fifteenth, but if this should be too obtrusive, play the melody as a solo an octave higher: if these remedies do not cure the disease, hold on the last chord of the verse a little beyond its proper length, and then we can generally recommence at the true pitch. I have never had any experience of choirs and congregations sharpening; when they do, the use of 16-foot manual stops and sub-octave couplers should, I think, suggest to the upward-soaring vocalists the advisability of a return to a lower level.

If any verses are sung in unison, don't bring in a lot of far-fetched harmonies. One fresh progression in the course of a line will frequently give sufficient variety. It is often effective to accompany a unison verse in octaves on the Great Trumpet; the left hand playing the harmonies on the swell.

It is quite possible to introduce passing notes and

many flowery passages into the accompaniment, but before doing so, let us be quite sure that they are in good taste; it is better for an accompaniment to be too plain than too fanciful. The addition of notes above the melody, when both hands are playing in the same row of keys, is often good: it gives variety, and withal, is church-like in style. Having played through the entire hymn, we have to consider next

HOW TO LEAVE OFF.

I suppose the correct way to conclude is for voices and instrument to cease simultaneously. But so far as service music is concerned, I rather belong to the old school; for I like, after the voices have ceased, the organ to be gradually reduced before it subsides into silence. The simultaneous cessation of vocal and instrumental tone seems to me a little too abrupt when it occurs during a service. There is always a slight amount of confusion and noise caused by the choir and congregation in sitting down, and in closing their books and returning them to the book rests. These proceedings take a second or so to get through. If the chord is held on, these trifling disturbances are less noticeable; the chord also serves as a kind of bridge to lead to the next item in the service.

The chord, of course, should only be held a very short time, and the reduction in organ tone should be made quite quickly; there is not the slightest need for the stops to be pushed in deliberately one by one. Neither, when the tone has been sufficiently reduced, should the player release, first, the top note of the chord, then the one below it, and so on; until some time afterwards the pedal-note alone is still heard—apparently the last of a gallant but defeated band who, in spite of a hard fight, have had to give way to an invisible foe. The very utmost we should do in this direction is to hold on the pedal-note for a moment after the manual notes have been *simultaneously* released; and even to hold on the pedal-note only is often undesirable.

PRIZE COMPETITION.

AFTER the fine Competition in January, our February Competition was very disappointing. Very few MSS. were sent in, and half of these were secular. We asked for a Sacred Chorus (Male voices only) suitable for Brotherhoods, and we renew the offer for this, the April Competition. The Chorus should be one of moderate difficulty. A prize of £3 3s. will be awarded to the composer of best MS. submitted. The selection of words is left to the competitors, but if copyright words are used, a letter granting us free use of them must be sent with the MS.

The conditions are as follows:—(1) MSS., marked

outside "Competition," must be sent to our offices, 29, Paternoster Row, London, E.C., not later than the last day of the month—April 30th. (2) To annual subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our June issue. (5) Our decision shall be final.

Nelson Congregational Orchestra.

ORCHESTRAS—good, bad, and indifferent—have sprung into existence in connection with churches pretty thickly during the past ten years. It is at P.S.A. meetings that their services have been chiefly required. Very considerable help, both in attracting outsiders and in supporting the singing, many of these orchestras have rendered. It is a movement to be encouraged, for it is a means of making fair musicians of men who have the "little knowledge" which is "dangerous." Probably the largest, and so far as we know, certainly the most successful of these bands is the Nelson Congregational Orchestra, which has been in existence over 20 years.

It was in the year 1888 that the Rev. J. R. Richards, then pastor of the Congregational Church in Nelson,

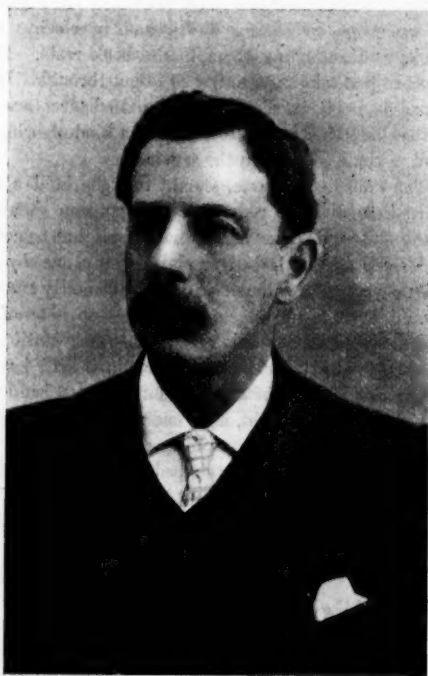
gational Church) was invited to become conductor, a position which he accepted and still holds. Thanks largely to his energy and ability, the orchestra has achieved great success, and has made a well-deserved reputation. The conductor is ever on the look-out for players, but every candidate for membership has to undergo a strict examination as to ability. There was in the early days the usual difficulty of getting players of the oboe, bassoon, trombone, and horn, but the band decided to purchase these instruments, and encouraged those interested to learn to play them. In some cases the players afterwards bought their instrument from the band. A few years ago there were no French horn players in the district, but now the orchestra can boast of three horn players who bring their own instruments. Thus by degrees a very talented band of players has been organised, most of the members being employed in the local factories.

Up to 1900 the orchestra had devoted its efforts chiefly to local concerts, social evenings at the church, etc. But in that year the idea of competing at a Musical Festival was mooted, the belief being that the necessary preparation and the experience generally would be helpful. It was resolved therefore to go in for the Morecambe Festival (an overture by Reissiger being the test piece), with the result that the band won the first prize. In 1901 it was decided to compete at Blackpool as well as Morecambe, and again the premier award was obtained. Each year since then the orchestra has competed at both Festivals, and has won prizes as follows: *Morecambe*—the 1st prize in 1900, 1903, 1904, 1906, 1907, and 1908; 2nd prize in 1901 and 1902, and third prize in 1905. *Blackpool*—1st prize in 1901 and 1908; 2nd prize in 1902, 1903, 1904, 1905, 1906, and 1907.

The nominal strength of the orchestra is 50, made up thus: 12 First Violins, 12 Seconds, 3 Violas, 3 Cellos, 3 Double Basses, 2 Flutes, 2 Oboes, 2 Clarinets, 3 Bassoons, 2 Cornets, 3 Horns, 2 Trombones, and 1 Timpani. Five professional players are allowed by the conditions of the competition. The Nelson professionals usually are—1st Flute, 1st Bassoon, 1st Double Bass, and 1st Horn. But some 15 or 18 amateurs are added (chiefly string players) for competitions, bringing the total strength up to 65 to 70.

The orchestra assists the local Choral Society at its concerts. This year the engagements include three Orchestral concerts and three Choral concerts. At Burnley, the accompaniments to the *Messiah* have to be played.

Rehearsals are held in the Schoolroom of the Congregational Church. In return for this kindness the orchestra willingly gives its services when called upon to do so for "At Homes," Sales of Work, and special services.



MR. CHARLEY TOWNSLEY.

Lancashire, formed the idea of establishing an orchestra with the view of providing the young persons connected with the church and school employment and instruction during the Winter evenings. Mr. Richards being a Welshman was musically inclined, and he undertook the conductorship himself. As may be presumed, the start was made on a small scale, for the band of about twelve players consisted of strings, a cornet, and a flute. But some progress was made. At the end of the first year there was a general desire to increase the strength of the band, and to go "full steam ahead." On the resignation of Mr. Richards, Mr. Charley Townsley (now a deacon of the Congre-

The Lord is merciful.

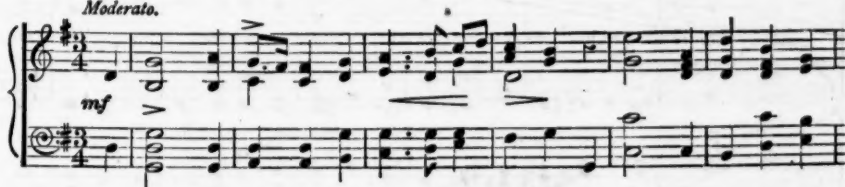
First Prize Anthem.

Composed by ARTHUR BERRIDGE.

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Moderato.

ORGAN.



The Lord is mer-ci-ful, is mer-ci-ful and gra-cious, slow to

The Lord is mer-ci-ful, is mer-ci-ful and gra-cious, slow to

The Lord is mer-ci-ful, is mer-ci-ful and gra-cious, slow to

The Lord is mer-ci-ful, is mer-ci-ful and gra-cious, slow to



an-ger and plen-teous in mer-cy. He hath not dealt with us af-ter our

an-ger and plen-teous in mer-cy. He hath not dealt with us af-ter our

an-ger and plen-teous in mer-cy. He hath not dealt with us af-ter our

an-ger and plen-teous in mer-cy. He hath not dealt with us af-ter our

THE LORD IS MERCIFUL.

p sins, nor re-ward-ed us ac-cord-ing to our in-i-quities. The Lord is

p sins, nor re-ward-ed us ac-cord-ing to our in-i-quities. The Lord is

p sins, nor re-ward-ed us ac-cord-ing to our in-i-quities. The Lord is

p sins, nor re-ward-ed us ac-cord-ing to our in-i-quities. The Lord is

cres mer-ci-ful, the Lord is mer-ci-ful, the Lord is mer-ci-ful, is

cres mer-ci-ful, the Lord is mer-ci-ful, the Lord is mer-ci-ful, is

cres mer-ci-ful, the Lord is mer-ci-ful, the Lord is mer-ci-ful, is

cres mer-ci-ful, the Lord is mer-ci-ful, the Lord is mer-ci-ful, is

p mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy. The Lord is *mf*

p mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy. The Lord is *mf*

p mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy. The Lord is *mf*

p mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy. The Lord is *mf*

THE LORD IS MERCIFUL.

mer-ci-ful, is mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy.

mer-ci-ful, is mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy.

mer-ci-ful, is mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy.

mer-ci-ful, is mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy.

The first system of the musical score for 'The Lord is Merciful'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'mer-ci-ful, is mer-ci-ful and gra-cious, slow to an-ger and plen-teous in mer-cy.' The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano part includes a dynamic marking of *p* (piano) at the beginning of the system.

Like as a fa-ther pi-tieth his chil-dren, so the Lord pi-tieth them that

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Like as a fa-ther pi-tieth his chil-dren, so the Lord pi-tieth them that'. The piano part includes a dynamic marking of *p* (piano) at the beginning of the system.

THE LORD IS MERCIFUL.

p
Like as a fa-ther pi-tieth his chil-dren,
fear . . Him. Like as a fa-ther his chil-dren, so the

so the Lord pi-tieth them that fear . . Him. Like as a
Lord pi-tieth them that fear Him, so the Lord pi-tieth
mf
Like as a fa-ther

fa-ther his chil-dren, so the Lord . . . pi-tieth them that fear Him,
them that fear Him, so the Lord pi-tieth them that fear Him,
mf
Like as a fa-ther pi-tieth his chil-dren,
p
pi-tieth his chil-dren, so the Lord pi-tieth them that fear Him,

THE LORD IS MERCIFUL.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Like as a fa-ther," and "so the Lord pi-tieth". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with the lyrics "Like as a fa-ther pi-tieth his chil-dren, so the Lord pi-tieth". This system includes four vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The music is marked with a forte (*f*) dynamic.

Third system of the musical score. The vocal line concludes with the lyrics "them that fear Him, so the Lord pi-tieth them that fear Him,". This system also features four vocal parts and piano accompaniment, maintaining the forte (*f*) dynamic.

THE LORD IS MERCIFUL.

molto rall. e dim. *a tempo.*

pi - tieth them that fear Him. The Lord is

pi - tieth them that fear Him. The Lord is

pi - tieth them that fear Him. The Lord is

pi - tieth them that fear Him. The Lord is

molto rall. e dim. *a tempo.*

mer - ci - ful, is mer - ci - ful and gra - cious, slow to an - ger and plen - teous in

mer - ci - ful, is mer - ci - ful and gra - cious, slow to an - ger and plen - teous in

mer - ci - ful, is mer - ci - ful and gra - cious, slow to an - ger and plen - teous in

mer - ci - ful, is mer - ci - ful and gra - cious, slow to an - ger and plen - teous in

THE LORD IS MERCIFUL.

mf

mer - cy. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, slow to

mf

mer - cy. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, slow to

mf

mer - cy. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, slow to

mf

mer - cy. The Lord is mer - ci - ful, is mer - ci - ful and gra - cious, slow to

rall. marcato.

an - ger and plen - teous in mer - cy. A - - men.

rall. marcato.

an - ger and plen - teous in mer - cy. A - - men.

rall. marcato.

an - ger and plen - teous in mer - cy. A - - men.

rall. marcato.

an - ger and plen - teous in mer - cy. A - - men.

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†Blessed be the Lord ...	A. E. Shenton
†I will extol Thee ...	Arthur Linwood
†Sing, O ye heavens ...	Arthur Linwood
†The Lord is God and King ...	Arthur Linwood
†I know that my Redeemer liveth ...	Geo. Lister
†What are these arrayed in white?	Geo. Lister
†Awake, put on Thy strength, O Zion	A. J. Jamouneau
Thou Dear Redeemer...	Jonathan Robertshaw
Beyond the glittering starry skies	John S. Witty
*Praise the Lord, O Jerusalem ...	Cuthbert Harris, Mus. Doc.
*Whoso dwelleth under the defence ...	W. Griffiths, Mus. Bac.
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The Rules are few and simple. We print them, as they may be useful to other similar organizations.

NAME OF BAND.

1.—This Band shall be known as "The Nelson Congregational Orchestral Band."

OBJECT AND AIMS.

2.—The object of this Band is to encourage all persons connected with the school or who reside in the district, who are musically inclined, to meet together for their mutual improvement and pleasure.

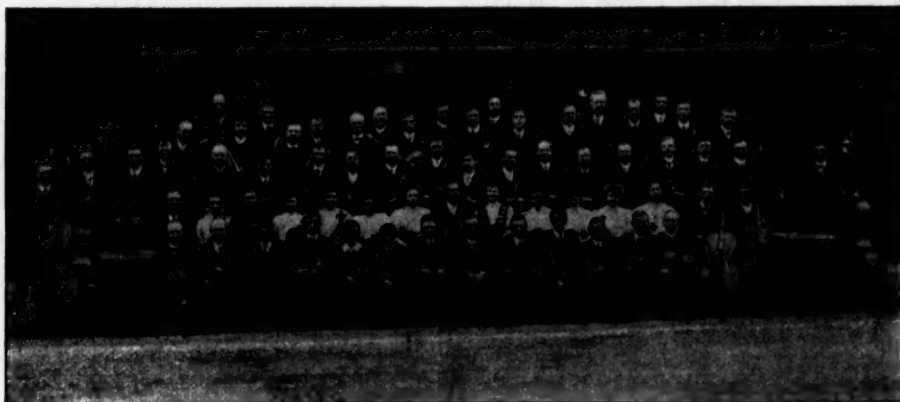
GOVERNMENT.

3.—The government of this Band shall consist of a Committee, including a Chairman, Conductor, Secretary, Librarian, Auditor, and as many persons from the band as the members think is necessary; the whole to be elected at the Annual Meeting, which must be held each year in January.

ALTERATIONS OF RULES.

8.—No alteration to these Rules can be made only at the Annual General Meeting of the Band, when four weeks' notice must be given to the Secretary prior to the General Meeting, along with proposed alterations to be made in writing.

Mr. Townsley, the conductor, is the moving spirit in the orchestra. He is full of enthusiasm and energy. As a boy he took violin lessons from two local teachers, Mr. Eli Titherington and Mr. John Booth, making good progress under both of them. He was soon so efficient a player as to be asked to assist in playing the accompaniment to the *Messiah*, *Creation*, *St. Paul*, etc., and at times he even undertook solos at concerts. He belonged to the choir of the Congregational Church of which the late Mr. W. A. Mather was conductor.



THE NELSON CONGREGATIONAL ORCHESTRA.

By kind permission of Mr. Albert Wilkinson, Percy St., Nelson.

NEW MEMBERS.

4.—Any person desirous of joining this Band must apply to the Secretary or Conductor, who shall bring their names before the Committee, but in no case shall any person become a member until they have satisfied the Conductor on their efficiency.

ENTRANCE FEE.

5.—The Entrance Fee shall be 1s., and 1d. per week afterwards.

REHEARSALS.

6.—Rehearsals to be held every Monday night, at 7-30, at which time every member is expected to be in their place punctual.

ENGAGEMENTS.

7.—That all monies received for engagements shall be added to the Band fund, and in no case shall any member be paid for playing at an engagement; whenever the Band takes an engagement every member is expected to be present, otherwise they must give seven days' notice of their intended absence to the Con-

ductor. (Any member breaking this rule will render themselves liable to be expelled).

There he gained considerable experience. When about 20 years of age he began to teach the violin, but as he was then working in one of the mills, he could only devote evenings and Saturday afternoons to his pupils. For some years that went on; but when he started as a cotton manufacturer on his own account, he gave up teaching and undertook the conductorship of the orchestra. Mr. Townsley is a believer in "part" rehearsals, and he attributes most of the success of the Nelson Orchestra to the fact that he has devoted much attention to these "part" rehearsals. For instance, he has frequently held a rehearsal of cymbals, timpani, side-drum, and triangle alone. Also 1st violins, 2nd violins, cello and basses, horns, wood wind, devoting an evening to each. All this means much work, but the result is seen in the competition contests. Conductor and players are to be heartily congratulated upon their numerous successes. There must have been hard and constant work and a fine spirit of determination on the part of all concerned. Mr. Townsley has very wisely made opportunities of hear-

ing the best orchestras, such as the Queen's Hall and Hallé Bands, from which he has gained much knowledge.

The Orchestra library is large and varied. To show the kind of work done by this orchestra we mention the following overtures:—*William Tell* (Rossini), *Morning, Noon, and Night*; *Poet and Peasant* (Suppé), *Anacreon* (Cherubini), *Di Ballo* (Sullivan), *Oberon* (Weber), *Son and Stranger*, and *Ruy Blas* (Mendelssohn).

LONDON SUNDAY SCHOOL CHOIR.

SINCE the Summer Festival at the Crystal Palace, the London Sunday School Choir has suffered an irreparable loss in the death of their revered founder, secretary, and manager, the late Mr. Jonathan Barnard. Mr. Barnard had not been able to be present at the last two or three concerts owing to ill-health, but his life's work had earned the gratitude of all interested in Sunday School music. He organised the London Sunday School Choir, and kept it going by his skill and enterprise since 1871.

The Spring Concert, recently given in the Albert Hall, was not behind its predecessors in the attractiveness of the programme, nor in the appreciation with which it was received by the large audience. Mr. William Whiteman conducted with his usual skill and precision, and was ably supported by Mr. Horace J. Holmes at the organ. Mr. Wesley Hammet, A.R.C.O., conducted the orchestra, which rendered some selections during the evening in good style. Mrs. Mary Layton, F.R.C.O., was at the pianoforte, and accompanied with great taste. The soloists for the evening were:—Miss Ada Bednall, Madame Edna Thornton, and Mr. Ben Davies. The programme opened with a hymn in memory of Mr. Barnard, the words of which were written by the late secretary, "Jesus, Saviour, truest Friend," which was sung by the whole audience to Dykes' tune "Hollingside." The Choir gave a very good account of themselves during the evening, their renderings being full of expression and sweetness.

The choral items included:—J. C. Mark's anthem, "The day is past and over;" Mendelssohn's "I praise Thee," from "St. Paul;" J. T. Lightwood's anthem, "The Radiant Sun," which was splendidly sung and re-demanded; A. E. Godfrey's anthem, "Sweet the Moments;" Gounod's "By Babylon's Wave;" J. H. Maunders's "The Song of Thor," which was sung with great energy and spirit, and also re-demanded. Mr. Whiteman introduced the composer, who received a very hearty reception. Festa's madrigal, "Down in a Flow'ry Vale;" and Handel's "The Trumpet's Loud Clangour." A part-song, "There is Beauty," by J. Goss, had to be omitted for want of time.

Miss Ada Bednall's rendering of "Hear ye, Israel" (Mendelssohn) was given with faultless taste, and deservedly encored, to which she responded with Liddle's "Abide with me." Miss Bednall's second song, "Ocean thou Mighty Monster," from Weber's "Oberon," was also splendidly rendered. Miss Bednall was the recipient of two beautiful bouquets. Madame Edna Thornton's singing of Bizet's "Agnus Dei," with violoncello and organ obbligato, was a great success, and an encore demanded. The "Touch of Night," by F. Lambert, was also well sung by this artiste. Mr. Ben Davies had a very hearty reception when he sang "Jesu, Lover of my soul," by Walter Hughes, who accompanied the song. For his rendering of "In Sympathy," by Leoni, he received a double encore, responding with Dilden's "Tom Bowling," and Clay's "I'll sing thee Songs of Araby." From beginning to end the concert was a great success.

CHOIR RULES.

THE recent correspondence in our columns on "Are Rules for Choirs Necessary?" suggests that this may be an appropriate time for giving a set of Rules which seem to be very well drawn up. They are the Rules of Eastbrook Wesleyan Prize Choir, Bradford.

1.—That the Choirmaster have the assistance of a Committee, consisting of the Organist and Members elected by ballot at the Annual Meeting, to be held in January each year, the qualifications being 50 per cent. of the combined services and rehearsals.

2.—The Committee shall consist of the Organist, President, Treasurer, Secretary, Librarian, two Members representing each part, and a Member (along with the Choirmaster) as representative to the Emergency Committee.

3.—The duties of the Committee shall be to render all possible assistance to the Choirmaster in conducting the business of the Choir.

4.—All nominations for office must be in the Secretary's possession not later than the day preceding the Annual Meeting.

5.—Members shall attend Sunday services to the satisfaction of the Choirmaster.

6.—Rehearsals shall be held on Mondays, commencing at eight o'clock prompt, at which regular attendance is a vital necessity. Members missing three consecutive times shall be notified in writing, and be desired to give reasons of absence.

7.—That for non-attendance a fine of 1d. be imposed (except in case of sickness), which shall be paid at the next attended rehearsal.

8.—That punctuality be regarded as a binding obligation on all occasions. The register shall be marked at rehearsals at 8-5 p.m. for punctuality, and again at 8-30 for late attendance. No marks shall be given after this hour, and Members shall be treated as per Rule 7.

9.—Any Member obtaining Sunday duties elsewhere shall cease membership.

10.—Every Member shall recognise the personal responsibility of fulfilling Choir engagements, which shall be binding upon all without exception. Voluntary engagements shall not take precedence over the same. Failure to comply with this important rule shall require explanation.

11.—An application for membership being successful, such Member shall be required to take the deepest interest in all matters concerning the Choir, and let his or her character be consistent with its work.

12.—A Member unable to stay to the close of a service, rehearsal, or engagement, shall (out of courtesy to the Choirmaster) give reasons.

13.—Members borrowing music shall sign for it in the Librarian's book, the same to be paid for if not returned within reasonable time.

14.—Loaned music shall be at the rate of 2d. per 1/- of published value, for a term of one month. If period be extended, extra charges at above rate shall be made.

15.—That Members on marrying shall be entitled to a present purchased from individual Members' subscriptions of 6d. each, the qualification being three years' membership.

16.—Where a limited number of voices are required, Members shall loyally abide by the selection of the Choirmaster.

17.—The acceptance of these Rules shall be the Member's pledge to abide by the same.

Anything arising and not included in these Rules shall be dealt with by the Committee.

Choir Training.

A SERIES OF ARTICLES FOR CHOIRMASTERS. BY CHAS. JESSOP, F.T.S.C.

CHAPTER II.

A FEW PRACTICAL SUGGESTIONS.

At this point a few practical hints may be offered. 1.—Devote some portion of each choir practice to voice drill—the first quarter of an hour, if you can get all your members present. If not, which is perhaps more likely,—seeing that business often detains some of the male members until the very last moment,—fix on a quarter of an hour a little later on, when you may reasonably expect all to have arrived.

Your first attention should be given to securing a correct breathing habit. Arrange your singers in a semi-circle, standing, hands placed to the waist, fingers in front, thumbs behind, heads erect, and shoulders back.

Exercise 1. Inhale slowly through the nostrils, with mouth closed. Hold the breath four seconds, then let go suddenly through the mouth.

The exercise should be taken as follows:—Require the breath to be taken while you count four at the rate of metronome 60 (one per second), and to be held while you count another four at the same rate, then give the signal to release. During the taking of the breath everyone should feel the expansion at the waist, and that the breath is being held there by the muscles of the lungs and not by the throat. Check at once any tendency there may be to lift the shoulders or to raise the chin. The head should be held erect, but not thrown back, and the shoulders kept quite still.

Exercise 2. Position as in No. 1. (a) Inhale slowly through the nostrils, (b) hold the breath, (c) release *gradually* through the mouth. (a), (b) and (c) should each occupy four seconds. Again see that the shoulders are not raised during the taking in of the breath, and that each one feels distinctly the expansion at the waist, not only in front, but also at the sides and back. (It ought not to be necessary to warn the ladies against tight lacing, but unfortunately ———).

In (c) the breath should be expelled as gradually as possible, not by any pressure with the hands, but by an effort to control the outflow by the lung muscles. In doing this, care should be taken not to allow the chest to fall in. The breath should be expelled from the lower part of the lungs first, thus keeping the breath *up*. No control is possible if the chest is allowed to collapse. When singing, the *active* rather than the *passive* chest should always be maintained, and for this reason the habit of lolling should be discouraged. When practising with the choir seated, a constant reminder to "sit erect" is necessary.

Exercise 3. (a) Inhale slowly through the nostrils with the mouth *open*, (b) strike the following note neatly and cleanly to the vowel *oo* (as in "through") and sustain eight seconds



(Tenor and bass voices will of course sound an octave lower.)

(a) Will be difficult at first, but if persisted in will become quite easy. Get the members to try it at home, using a small hand mirror. If they watch the back of the mouth they will see the soft palate fall immediately inhalation begins. On expelling the breath through the mouth the soft palate will rise, and (if the tongue is down) leave a clear opening through which the back of the throat can be seen. This should be practised until the movement of the palate becomes quite free and easy.

(b) The note should be sustained with steady, even force. There should be no wobbling. A pure tone should be aimed at, quite free from breathiness, and rather soft. The note should not be struck hurriedly. Two seconds should be taken for the inspiration, the breath held a second while the mouth assumes the correct shape for the striking of the note; otherwise, instead of a pure *oo* vowel, you will get a quick glide from *ah* to *oo*, as in pronouncing the word "owl." Before asking for the note, call for "position" (heads erect, shoulders back, hands at waist, active chest, &c.) See that the note is held to the end without *diminuendo*, and cleanly released just as the ninth beat is struck. Never lose sight of the fact that the breath must be controlled not at the throat but at the waist, where the holding sensation should always be present. It is on breath control that purity of intonation depends, especially in soft singing. Flattening would soon be a thing of the past if choir members could only be induced to give regular and constant attention to breath management. The use of the vowel *oo* is suggested for this exercise not because it is considered the best working vowel for all voices, but because with untrained voices there is always a tendency to place the more open vowels too far back in the mouth,—quite in the throat, in fact. To begin with these vowels in training raw voices would be to place difficulties in the way of securing purity of tone. The voice needs bringing forward.

2.—After having got your choir to sing the above exercise a few times to the *oo* vowel—using, of course, other notes in the middle of the vocal range above and below G—direct their attention to the sensation which accompanies the production of this vowel. If the teeth are well parted, and the lips *rounded*—almost as if in the act of whistling—they will feel the breath impinging right on the lips. This is what is meant by forward production. If now you ask your choir to sing a note to the vowel *ah* (as in "father") and to

compare the sensations, a distinct difference will be felt in a large majority of the voices. A small percentage may get a fairly forward *ah*, but most of them will produce a throaty one—a tone that to themselves may sound full and resonant, but one which lacks all carrying power, and one which will certainly not blend well. Your efforts will next be directed to bringing forward the open vowels.

Exercise 4.



This may be taken at a quicker rate. As before, occupy three beats in taking breath (through the nostrils), and in preparing for the tone. See that it is neatly and distinctly struck, but without, of course, any hard, explosive effect. Sustain these beats to the vowel *oo*, then turn to *oh*, as in the word "go," and sustain three beats, and finally *ah* as in "father" for three beats. There must be a slight but distinct drop of the jaw when moving from *oo* to *oh*, and a further drop when taking *ah*. After having tried the exercise a few times to ensure these distinct mouth movements, direct attention to the main point of the exercise—the keeping in a forward direction the flow of the breath. During *oo* this presents no difficulty; on turning to *oh* it will in some cases have a slight tendency to get back—it will feel to be striking the roof of the mouth; and on taking *ah* it may get right back to the throat.

A conscious effort must be made to keep the stream of breath in the same direction for the *oh* and *ah* vowels as for *oo*. If possible, those who experience the greatest difficulty with this should be singled out and encouraged to give extra attention to it at home. Recommend the use of a mirror. It will often be found that "that unruly member," the tongue, is largely to blame. When singing *ah* it should lie quite flat in the mouth, its tip just touching the lower teeth. Ex. 4 may be taken with pianoforte accompaniment in the key of Eb, using the first five notes of the scale, as follows:—

M. ♩ = 120.



The movement of the jaw should be quite easy and natural, the lips maintaining a round formation for all three vowels. In *ah* the teeth should be sufficiently parted to admit two fingers placed one above the other, and the lips just sufficiently drawn back to shew the edges of the front teeth. You will best secure this by asking the members to "look pleasant." Sing softly. Let purity and beauty of tone be cultivated before force. Require the breath to be taken and the tone prepared for at each bar rest.

Exercise 5. Sustained tones (as in Ex. 3) to vowel *ah*. See that the lips are rounded, and that

there is no tightening or twitching of the lip muscles. They should be quite free and easy. If the lips are allowed to protrude a little it will ensure the bringing forward of the tone.

Exercise 6. Sustained tones (as in Ex. 3) to vowel *ah*. We have now got to the best working vowel—the one with which voices can best be built. Watch the mouth shapes and facial expression. Remember that "pleasant faces make pleasant sounds." A constant reminder to keep the tongue down, and aim to bring the breath forward towards the teeth will be necessary, and, of course, breath control must not be lost sight of.

(TO BE CONTINUED).

Criticism of Short Compositions.

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month. Criticisms will appear in the May issue.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"ELMSTONE" is a pleasing tune to the words, "Birds have their quiet nests." Whether its diatonic style suits the words to which it is set is a matter for doubt; but the harmonies and modulations are well chosen, while the melody is decidedly vocal. The last line, however, should be re-cast. It is an "unconscious reproduction" of the last line of the tune "Buddleigh" (C. C. H. 303), written by the late Mr. T. M. Mudie. In the second line of "Elmstone" the 3rd and 4th chords would be better reversed, producing the last inversion of the dominant 7th and the first inversion of the tonic triad. This would avoid the effect of consecutive octaves between the 2nd and 5th chords. The 5ths by contrary motion between the 2nd and 3rd lines are permissible, but the effect is not pretty. A better choice for the 4th chord in the 3rd line would be the chord of A minor in its root position. The quavers in the 4th line are, presumably, intended for slurred crotchets. The composer is to be complimented upon the clearness of his MS. We shall look forward to hearing from him again.

H.B. sends two Chants—a double and a single—both in the key of D. The double chant has its 1st and 3rd reciting notes too high for the sopranos. But the harmonies are correct, with the exception of the effect of a false relation in the 3rd line. This effect is not saved by the intervening chord. The skip of an octave, following a skip of a 3rd in the same direction, in the bass of the last line, is not good. It has the effect of falling downstairs—a serious matter for a heavy bass. The single chant is pleasing with the exception of the imperfect and perfect 5ths between the treble and bass of the last line. In such cases the perfect 5th should precede, and not follow, the imperfect 5th.

"HOPE" is an appropriate name for the 8.7.8.7. (iambic) tune in B \flat major, sent by "A.M.," because the little work seems to show that the composer has powers which training and experience will develop. His harmony and part-writing are fairly correct, although commonplace; while his idea of commencing the alternate lines with the same melodic figure shows

that he has a feeling for musical form. But the initial notes of the 1st and 3rd lines, and the final notes of the 2nd and 4th lines, suggest Dr. Dykes's well-known tune to "The King of Love my Shepherd is." The pitch, too, is high for congregational use. A, or even G, would be better. The cadence of the 1st line is weak; the juxtaposition of the mediant and subdominant triads in the 2nd line is crude; while the leap of a 6th to the 2nd inversion of a supertonic 7th in the bass, and the slurred chromatic semitone in the alto of the last bar, are all undesirable. The inside parts are not interesting. Choirs will not take kindly to tunes in which the part-writing is not melodious.

FROME FREE CHURCH CHORAL UNION.

THIS Union recently gave an excellent rendering of Mendelssohn's *Elijah*, under the able conductorship of Mr. F. C. Tucker. The choruses were given in fine style. The principals were Miss Gertrude Taylor, Madame Bessie Grant, Mr. Lionel Venn, and Mr. Henry Sunman. Mr. Roland White, L.R.A.M., presided at the organ. A small orchestra of strings assisted in the accompaniments. The Union is to be congratulated on the success of the Winter concert.

THE LONDON WESLEYAN METHODIST CHOIR UNION.

THE annual Festival Service of the London Wesleyan Methodist Choir Union was held on Monday, March 15th, 1909, in Wesley's Chapel, City Road, E.C. The President of the Conference (Rev. J. Scott Lidgett, M.A., D.D.) took Psalm cxvii. as his text, and preached an impressive sermon on "Praise" in its relation to true worship. A full liturgical service was rendered by the combined choirs, under the able conductorship of Mr. Alfred Furse, Mr. Chas. F. Warner, A.R.C.O., presiding very efficiently at the organ. The special work selected for this occasion was Mendelssohn's "42nd Psalm," and it was well rendered as an anthem by the choirs. The soprano soloist was Miss Katie Tucker (Clapham), who sang very effectively. The Union is doing excellent work. Mr. Harry T. Cotton, of Clapham, is the energetic Hon. Sec.

Echoes from the Churches.

Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. C. R. DAFFORNE.

METROPOLITAN.

EGHAM HILL.—On Wednesday, Feb. 17th, a very successful sacred concert was given by the choir in the Congregational Church, in aid of New Organ. The Staines Congregational Church Choir and friends assisted. There was a most enthusiastic audience. A good orchestra was ably conducted by Mr. B. Tice; piano, Mr. H. Burden Smith; organ, Mr. S. Janes. The choir sang selections from "The Creation," and pieces by Sullivan, Spohr, and Mozart. Solos were rendered by Miss Jennie Nellor, Mr. J. W. Dempster, Mr. G. Gardener, and Mr. Jafferey.

HIGHBURY HILL.—The fourth of a series of Monthly Musical Services, prepared by the choir-master and choir at the request of the pastor (Rev. H. J. Wicks, B.D.) and deacons of Highbury Hill Baptist Church, was held recently. The special anthems were: *Sir J. F. Bridge's* "Great and marvellous," *Henry Smart's* "Angels holy," and *Bruce Steane's* "Great is the Lord," all of which showed the capacity of the choir, and evidence of much preparation. Miss Winnifred Boulton was the soloist, and her rendering of "O Divine Redeemer" was excellent. Miss Boulton possesses a clear soprano voice, which was heard to good advantage in the spacious chapel, containing a small congregation; while her distinct enunciation of the text, together with devotional feeling, is worthy of great praise. If the authorities have in mind the idea that a Special Musical Service and a Sermon to Young People will attract the youths and maidens of the neighbourhood to the Church, it will be advisable to make the service known by advertisement of some kind next time. The writer of this notice walked round the Church to find some notice of the Special Service, but in vain; not even the subject of the preacher's sermon was posted.

HOLLOWAY.—At the Stanley Hall recently, a very good performance of Arthur Berridge's Cantata, "The Prodigal Son," was given by the Choral Society attached to the Men's Own Meeting at Junction Road, under the direction of Mr. Charles Forwood. This choir has only recently entered upon public work, and a spirit of enthusiasm exists which, under the leadership of Mr. Forwood, should result in excellent work. The choruses of the Cantata were well rendered, and the solos were admirably sung by members of the choir: Mrs. T. A. Earle and Miss Newman, sopranos; Miss Baird, alto; Mr. Donald Maxwell, tenor; and Mr. H. Maxwell, bass. A large and appreciative audience was present, and the hope was freely expressed that further performances of the same kind would be given by the choir. Miss F. Millington presided at the piano, her accompaniments being in excellent taste, and very helpful to the singers.

LAMBETH.—At the recent annual meeting of the church and congregation of Upton Chapel, a public testimonial was presented to Mr. H. Ford Benson to mark the completion of 25 years' service as organist and choir-master in connection with this church. Such a long association speaks for itself, and we can only echo the hope expressed at the meeting that the

recipient may be spared to celebrate his "Jubilee." Mr. Benson's contributions to contemporary Church psalmody are well known, some of his hymn tunes, especially, having become deservedly popular in all the churches.

LEYTON.—On Thursday evening, March 4th, the church choir and orchestra gave an excellent performance of Sir John Stainer's ever popular "Daughter of Jairus," in Fetter Lane Congregational Church. The choruses were rendered by the choir in fine style, and quite came up to the reputation they earned in a performance we had the opportunity to criticise a year ago, thanks to the careful training of their painstaking conductor, Mr. F. G. Holmes. The soprano was Miss Phyllis Smith, L.R.A.M., the tenor, Mr. Donald Beavan, and the bass, Mr. W. Friend. Miss Beatrice Law was at the piano, and Mr. R. D. Metcalfe, Mus. Bac., at the organ. The leader of the orchestra was Mr. G. Gilbert. The latter part of the evening was devoted to a mixed programme. The choir sang the festival anthem, "The Strain Upraise" (*H. E. Nichol*), and *Handel's* "Worthy is the Lamb." Mr. Metcalfe played the "Overture in D" (*Kinross*). The choir and orchestra hope to shortly take into rehearsal "Judas Maccabæus."

PUTNEY.—The choir of Union Church recently gave a successful evening Concert at the Institute connected with the church, under the able conductorship of Mr. G. Graham Newstead, the organist and choir-master. Hatton's "Red, Red Rose" opened the proceedings, other part songs rendered being "Glorious Sunlight," "The Fisherman," and "Good-night, Farewell," and the quartets, "Profundo Basso," and "The Long Day Closes." Miss Wedd, Miss May Brown, Mr. Charles R. Dafforne, Mr. Harry C. Wood, and Mr. Tom Sadler contributed songs, and Mr. Coutts recitations. Mrs. H. C. Wood accompanied the items in an able manner, and also joined Miss Clarkson in a pianoforte duet.

PROVINCIAL.

BESSES, NEAR MANCHESTER.—On Saturday, Feb. 27th, Mr. and Mrs. Leaver gave their annual party to the choir and friends in the large schoolroom of the Congregational Church, which was specially decorated for the occasion. At five o'clock the company, numbering some 112 persons, sat down to a substantial tea. Afterwards the room was cleared and the choir, conducted by Mr. Cleaver, gave a concert. A highly enjoyable feature was the splendid singing of the large choir, the unaccompanied pieces being particularly well rendered. The vocal solos, too, were all extremely well sung, each one receiving a well merited recall. Mr. Ernest Leaver's violin solo also met with a favourable reception, and Mr. Watson's song, "Angels guard thee," had the advantage of a carefully played obligato on the violoncello by Mr. Percy Taylor. The whole of the accompaniments were most tastefully played by Mrs. Ernest Leaver, and she was warmly applauded and recalled for her delightful playing of the brilliant "Rondo," by *Weber*. A hearty vote of thanks was tendered to Mr. and Mrs. Leaver for their renewed kindness and hospitality, also to the choir, to which

Mr. Leaver briefly responded. Fruit was next served, followed by a period of amusing games. Supper was handed round at half-past nine, and at ten o'clock the delightful proceedings terminated.

BLACKPOOL.—The choir of Adelaide Street United Methodist Chapel gained the first prize in the Church and Chapel Choir Competition at Preston Musical Festival.

FROME.—Mr. F. C. Tucker, who for a long period has been choirmaster at Wesley Chapel, has resigned. A presentation was made him by the choir as a token of their esteem.

KETTERING.—Stainer's cantata, "The Daughter of Jairus," was recently given at the London Road Congregational Church. The soloists were Miss Clara Streeton, Messrs. J. R. Bugby, and F. Shortland. The choir was under the leadership of Mr. H. Palmer, and Mr. Ralph W. Palmer, A.R.C.O., accompanied on the organ.

KING'S LYNN.—Tower Street Wesleyan Church has for many years been under the great disadvantage of having a very heavy debt, and this year, on February 23rd and 24th, a "Sale of Work" was held in the school in order to make another effort to reduce it. The effort was entirely successful, and it is thought there will be a clear profit of £170. Various Entertainments were arranged, among them one by the pupils of Everard House Preparatory School, and another by Mr. Smythe, both of which were well supported. At the Chamber Concerts, members of the choir together with their various friends secured attentive audiences, and so succeeded in increasing the receipts. Mr. G. E. B. Kendrick, choirmaster, despite ill-health, had spent much time over part songs for the occasion, and he is to be congratulated on the result of his labours. Change of tempo, accent, "light and shade," *crescendo*, and *diminuendo*, were all duly observed, and both choir and audience enjoyed the rendering of the selected pieces. These were "Boat Song" (Coven), "Gipsy Life," (Schumann), "See the Chariot at Hand" (Horsley), "The Long Day Closes" (Sullivan).

LLANELLY.—To celebrate Mendelssohn's Centenary the Tabernacle Choir gave a fine performance of his "Hymn of Praise," under the leadership of Mr. C. Meudwy Davies. The principals were Miss Emily Brere, Madame Claudia Russell, and Mr. Spencer Thomas. A very efficient orchestra accompanied, with Miss Blodwen Davies (the conductor's daughter) at the organ. Mr. Davies has created a record in the Principality, this being his 30th annual oratorio performance without a hitch.

OSWESTRY.—An excellent new organ, by Messrs. Blackett and Howden, was opened in Hermon (Welsh) Congregational Church by Mr. A. E. Floyd on February 25th. The programme was well selected, and was much appreciated. The vocalists were Miss Beatrice Fulcher, Miss Maggie Roberts, and Mr. John Ellis.

RICHMOND, SURREY.—The interior of Vineyard Congregational Church has been entirely renovated. The new pulpit, choir stalls, and seats, have been executed in a Canadian wood called orham, which closely resembles English oak, finished with a wax polish, which further heightens the resemblance. The minister, the Rev. Archibald Johnstone, has devoted much time and talent to the work, being responsible for getting out the plans, designing the pulpit, choir stalls, and communion chair, and generally performing the offices of architect. The re-opening service,

which was held in February, was conducted by the Rev. Alfred Rowland, B.A., LL.B., D.D., and was preceded by a recital by the organist and choir of the church. Miss Jessie Matthews skilfully played Guil-mant's Fantasia on *Handel's* subject in "Lift up your heads"; Mrs. F. Lyne sang *Liddle's* "How lovely are Thy dwellings," and Mr. H. Deayton rendered the tenor solo, "O come, let us worship" (*Mendelssohn*), the choir singing the chorus following. "How beautiful are the feet" ("Messiah"—*Handel*) was nicely sung by Miss Elsie Johnstone, and the melodious quartet from the "Elijah"—"O come every one that thirsteth"—was effectively rendered by Mrs. F. Lyne, Mrs. Cooper, Mr. H. Deayton, and Mr. Harry Jubb. Immediately preceding the service the choir sang *Trimmell's* "I have surely built Thee a house."

FREE CHURCH MUSICIANS' UNION.

The first Annual Meeting and Conference was held on Wednesday, March 10th, in St. Helen's Congrega-tional Church, Swansea, under the presidency of Dr. Orlando Mansfield, F.R.C.O. Apologies were read by the General Secretary, Mr. H. F. Nicholls, from several members who were prevented from attending. A resolution from the London Centre was considered and adopted, viz.:—"That any persons interested in Free Church Music might become Honorary Members of the Union upon subscribing a minimum sum of five shillings annually to the Voluntary Fund." The Sec-retary reported that 130 had joined the Union, and that District Centres had been formed in London, Newcastle, Bournemouth, Swansea, Cardiff, and New-port. Meetings were also being arranged in other populous centres. The Treasurer, Mr. J. E. Leah, submitted a statement which was eminently satis-factory. The Voluntary Fund was established to aug-ment the subscriptions to the Union, and it is hoped that concerts, organ recitals, etc., will be given for this object, and donations will be gladly received at any time.

At the Council Meeting the following officers were elected:—President for 1910, Dr. F. N. Abernethy, F.R.C.O. Vice-Presidents, Dr. H. Coward; Dr. T. Keighley, F.R.C.O.; Mr. Josiah Booth, A.R.A.M.; Mr. E. Minshall, Secretary, Mr. H. F. Nicholls, A.R.C.O. Treasurer, Mr. J. E. Leah, F.R.C.O., L.R.A.M. The Administrative Committee chosen by ballot were:—for London, Dr. Abernethy, Mr. Horace Holmes, Mr. Theo. Keynes, F.R.C.O.; for the Pro-vinces, Mr. J. R. Griffiths, Mus. Bac., Mr. Proctor Redmayne, F.L.C.M., Mr. T. Facer, F.T.S.C.

A Public Conference was held in the evening, when there was an excellent attendance. The President gave an interesting address on the work and purpose of the Union. The principal points were the social, denominational, religious, and musical aspect of their work, and the great possibilities that opened before them through co-operation.

Mr. T. Facer (Birmingham) read a paper on "Our Musical Heritage," in which a plea was made for many of the old tunes which the congregation loved and could join in. May well-known hymns were wedded to good tunes, which should never be separated. The old chorales of Luther had been a power in his time, and led many of his enemies to remark that he did more harm with his singing than his sermons. The hymns of Wesley were also a great help and inspira-tion in his work, and in all religious movements the music played a prominent part. He urged them to respect the old hymns and tunes, and find a place for them in their services.

Dr. F. N. Abernethy (London) read a paper on

"Organ Accompaniment in Divine Service," extracts from which appear in another column.

During the Conference a solo was excellently rendered by Mr. Alexander Tucker, and an organ recital given by Mr. Donald Lott.

At the close, the General Secretary expressed the thanks of the Council to all who had taken part in the day's proceedings, and hoped that the high standard they had set that day would be well maintained in their future meetings.

The annual gatherings next year will be held in Hull.

NONCONFORMIST CHOIR UNION.

THERE was a very fair attendance of choirmasters and others at Mr. Idle's Conductors' Rehearsal, at Orange Street Congregational Church, Leicester Square, on the 18th ult. Mr. Idle's method was to illustrate the effects required by means of a pattern choir singing the pieces. Mr. Idle meanwhile explaining the points. The little choir from Lewisham and Blackheath did its work well. Copies of the conductor's amplified notes on the book of music for choirmasters were circulated.

The committee are trying to arrange a series of District Rehearsals for London and the suburbs, beginning about the middle of May.

There are still many choirs that have applied for affiliation but have not sent for books. In order that District Rehearsals may be arranged to accommodate all London choirs, it is imperative that books be sent for at once.

Conductors of choirs who have not yet received a copy of Mr. Idle's "Notes," may do so by sending a post-card request to Mr. Berridge, Secretary, 24, Wallingford Avenue, London, W.

Recital Programmes.

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ALDERSHOT.—In the Wesleyan Church, by Mr. Purcell James Mansfield, F.R.C.O., A.R.C.M.
L.Mus.T.C.L.:—

Sonata Pontificale (No. 1) ...	... Lemmens
Fantasia Pastorale, "The Storm" ...	... Lefebure-Wely
Impromptu in G minor ...	... Mansfield
"L'Angelus" and "Spring Song" ...	... Farjeon
Improvisation ...	...
Slavischer Tanz ...	... Dvorák
Variations on an American Air ...	... Flagler
Capriccio in B flat ...	... Capocci
Intermezzo, "Cavalleria Rusticana" ...	... Mascagni
Funeral March ...	... Grieg
Overture, "Stradella" ...	... Flotow

ALLERTON.—In Wesley Chapel, by Mr. James H. M. Ledger:—

Overture, "St. Paul" (Op. 36) ...	... Mendelssohn
Pieces in Various Styles:	
Andante in A flat ...	... W. B. Chinner
Concert-March (Op. 14) ...	... Henri Ravina
"The Last Hope" ...	... L. M. Gottschalk
Introduction, Variations, Fugue and Finale ...	... Irvine Dearnaley
Concert Variations and Fugue (F major) ...	... E. H. Lemare
Grande Offertoire ("St. Cecilia") (Op. 8) ...	... Batiste
Ungarischer Tanz ...	... Brahms
Marche Militaire ...	... Smith
Thema und Variationen ...	... Louis Thiele
Reformation Symphony ...	... Mendelssohn
(Andante and Finale)	

IN THE SAME CHAPEL, by Mr. J. H. M. Ledger:—

Overture, "Egmont" ...	... Beethoven
Canzonetta ...	... Franz Liszt
Pastorale (MS.) ...	... James Price
Toccata ...	... Waldemar Bargiel
Marche Militaire ...	... Schubert
Concert Variations and Fugue, on "Austrian Hymn" ...	... J. K. Paine
Overture (C major, Op. 24) ...	... Mendelssohn
Caprice on Themes by Gluck ("d'Aleeste") ...	... Camille Saint-Saëns
Marche Pittoresque ("L'Orient") ...	... E. R. Kroeger
Fantasia on the tune "Hanover" ...	... E. H. Lemare

BRIXTON.—In the Independent Church, by Mr. C. W. Perkins:—

Fantasia and Fugue in F ...	... Emile Bernard
Berceuse in D flat ...	... Th. Salomé
Prelude to "Sigurd Jorsalfar" ...	... Grieg
Finale in F (Sonata 20) ...	... Rheinberger
Fugue in A minor (con moto continuo) ...	... Bach
Concert Variations on a theme by Handel ...	... Fr. Luz
Duo ...	... Georges Bizet
Overture, "Sakuntala" ...	... Karl Goldmark

CINDERFORD.—In Wesley Church, by Mr. J. F. Pickthorne:—

Overture to "Zampa" ...	... Herold
Pastorale ...	... Lefebure Wely
Andante Tranquillo from Sonata 3 ...	... Mendelssohn
Variations on Hymn Tune "St. Ann" ...	... A. G. Colborn
Andantino in D flat ...	... E. H. Lemare
Festival March ...	... F. James, Mus. Bac.
March, "Religieuse" ...	... Gounod
Prelude and Fugue in E minor ...	... Bach
War March from "Athalie" ...	... Mendelssohn

CLYDACH, S. WALES.—In Hebron Chapel, by Mr. Louis H. Torr, F.R.C.O.:—

Overture, "William Tell" ...	... Rossini
"Pilgrim's Song of Hope" ...	... Batiste
"Rural Scenes" ...	... Hoffmann
"Scherzo Symphonique" ...	... Fricker
Pastorale ("Storm Scene") ...	... Steibelt
Fantasia on "Nearer, my God, to Thee" ...	... Lord
Toccata from Fifth Symphony ...	... Widor
Marche Triomphale ...	... Grison

URMSTON.—In the Congregational Church, by Mr. W. Henry Maxfield, Mus. Bac., F.R.C.O.:—

Overture, Occasional Oratorio (Andante Maestoso, Allegro, Adagio, March).	... Handel
Petite Fantaisie ...	... Callaerts
Romanza in G major ...	... Beethoven
Sonata—No. 4 (Allegro con brio, Andante Religioso, Allegretto. Finale).	... Mendelssohn
Salut d'Amour ...	... Elgar
Humoreske ...	... Dvorák
Toccata in G ...	... Dubois
Hymn Tune: "St. Alphege," with Introduction, Variations, and Fugato ...	... W. Henry Maxfield
Barcarolle ...	... Wolstenholme
"Chorus of Angels" ...	... S. Clark
Andantino in D flat ...	... Lemare
Air Anglaise ...	... Dudley Buck
Paraphrase, "Tannhäuser" ...	... Wagner-Pearce

Staccato Notes.

The Brighton Festival resulted in a profit of £8 odd.

Dr. Cowen will conduct the Cardiff Festival, in September.

The "Eisteddfod Choir" gave a concert in Queen's Hall on the 11th ult.

Two hundred and eighty-six pounds profit was made at the recent Norwich Festival.

A gramophone performance was given in Oxhey Church one Sunday last month.

A remarkably fine performance of Elgar's Symphony was given in Bournemouth, by Mr. Dan Godfrey's orchestra.

Mr. Landon Ronald has become Conductor of the New Symphony Orchestra, in succession to Mr. Thos. Beecham.

Herold's opera, "Le Pré aux Cleres," was creditably performed by the students of the Guildhall School of Music, on March 4th, 5th, and 6th.

Mr. Thomas Dunhill has begun a new series of Chamber Concerts, the object of which is to introduce new or neglected works by British composers.

The Mountain Ash Choir, composed almost entirely of miners, has returned from America, after a very successful tour. Over 150 concerts were given.

Madame Clara Butt has gone to Cannes for the benefit of her health. She will make her reappearance in London on Good Friday evening, at the Queen's Hall.

Mr. Asquith and Mr. Balfour have both promised to preside at meetings in connection with the Welsh National Eisteddfod, to be held in London this summer.

The Kensington and West London Musical Festival was somewhat of a failure as far as the number of competitors was concerned. Mrs. Mary Layton's Choir distinguished themselves.

The New Symphony Orchestra, under the direction of its new conductor, Mr. London Ronald, gave a very excellent concert, on March 10th, in the Queen's Hall. Great things are anticipated from this orchestra under its new regime.

Mr. Edward Mason's Choir gave a successful concert in the Queen's Hall, on the 16th ult. The object of the choir is to produce works by the younger composers. Mr. E. L. Bainton's "Blessed Damsel," Mr. Rutland Broughton's "The Skeleton in Armour," and Mr. A. M. Goodhart's "The Spanish Armada," were the novelties on this occasion.

The arrangements for the Handel-Mendelssohn Festival, at the Crystal Palace, on June 19th, 22nd, 24th, and 26th, are now well in hand. The soloists engaged are: Miss Agnes Nicholls, Miss Edith Evans, Madame Clara Butt, Mr. Ben Davies, Mr. Walter Hyde, Sir Charles Santley, Mr. Watkin Mills, Mr. Kemmerley Rumford, and Mr. Robert Radford. The works to be performed are: "The Messiah," "Elijah," "Hymn of Praise," and a selection from "Israel in Egypt," and other works.

It is said that Mr. Padewski is usually a little late in commencing his recitals. A former Manager gives this explanation:—"He waits at his hotel until the exact hour scheduled for his recital. Then, putting his watch back into his pocket, he makes a dash for a cab and tells the driver to go as quickly as possible.

Reaching the hall, he soaks his hands for four minutes in hot water, that is prepared in advance for him and placed in a pail. These details having been arranged, he is ready for the concert."

The first Festival under the auspices of the Musical League will be held in the Philharmonic Hall, Liverpool, on September 23rd-25th. The programmes will consist chiefly of the works of living British composers. Mm. Debussy, Vincent D'Indy, Max Schillings, and Gustav Mahler have promised to give their support, and to endeavour to be present to conduct works of their own. The Liverpool Welsh Choral Union, under Mr. Harry Evans, will undertake the choral works that are to be performed.

Correspondence.

AN INAPPROPRIATE SELECTION.

To the Editor, "Musical Journal."

Dear Sir,—*Apropos* of Dr. Mansfield's paragraph in the February *Musical Journal*, respecting the rendering of "Vital Spark" by the country choir at the induction service of the new minister, the following may not be out of place. At a church not eight miles from the office of *The Musical Journal*, a new minister was appointed. After he had been there about a year, the church had to be enlarged to make room for the increased attendance. At the re-opening service, the choir (which, by the way, is professedly musical) sang Stanford's setting of "Lord, now lettest Thou Thy servant depart in peace"! As Dr. Mansfield remarks, there is every excuse to be made for the country choir, but there is, I think, none to be made for a London choir with its unlimited repertoire and its stock of "Palace" books for the last eight years.

Yours truly,
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To Correspondents.

H.H.F.—Your information is so slight that it is impossible to trace the tune. Enquire of Messrs. Broadbent & Son, 13, Brunswick Place, Leeds; Messrs. Curwen & Son, Berners Street, London, W.; and the Sunday School Union, Ludgate Hill, E.C.

J.J.—It was published in 1896.

HARRY.—Stainer's Organ Primer will suit you better than the book you name.

The following are thanked for their communications: T. R. (Grimsby), S. C. (Shrewsbury), J. R. W. (Birmingham), W. C. (Blackheath), E. E. (Inverness), J. W. (Bath), T. D. (Swansea), H. F. N. (Newport), C. K. (Luton), T. F. M. (Wakefield), H. T. C. (Clapham).

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